

**THE CLEVELAND MUSEUM OF ART  
CLEVELAND 6. OHIO**

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**FOR RELEASE**

Miss Kirkwood, Sun Press  
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A new sculpture at The Cleveland Museum of Art is the polychromed figure of GOD THE FATHER attributed to either a German or Austrian artist.

Much of the original paint remains on the figure and it is in an almost perfect state of preservation. The elongated figure and head looking downward suggest that it was meant to be seen from below. It may have been an independent figure of God the Father Blessing for a small altar or it might have been part of a larger group of figures such as a Coronation of the Virgin. Particularly handsome is the torso garment which is executed in a blue-green wash over silver leaf. The quiet aspect of the figure indicates that it was done rather late in the rococo period of Southern Germany, 1760 to 1770.

GOD THE FATHER comes to the Museum through the J. H. Wade Fund.

61.30 GOD THE FATHER

Attributed to Christian Jorhan, the Elder, 1727 - 1804

Polychromed wood. H.  $37\frac{1}{2}$ "; W/  $41\frac{1}{2}$ "; D. 14"

Purchase from the J.H. Wade Fund

This sculpture is clearly related in style to the 18th Century Munich School of sculpture, of which Ignaz Gunther and ~~Straub~~ Straub were leaders. The rather quiet aspect of the figure indicates that it was made rather late in the period of ascendancy of the rococo style in Southern Germany, about 1760-1770. The GOD THE FATHER was probably made by Jorhan or a close follower of his. Jorhan was a pupil of both Gunther and Straub. In 1755 he settled in Lanshut, north of Munich. Most of his surviving work is to be found in the vicinity of that town. This figure may have been an independent figure of God the Father Blessing, for a small altar, or it may have been part of a larger group of figures, such as a Coronation of the Virgin. Besides the intrinsic expressive qualities of the visage and gestures of this figure, perhaps its most important quality is the state of preservation of its paint. Losses have occurred, but there is quite a bit of paint still on the figure, and what is there seems to be original. Particularly attractive is the garment of the torso, which is executed in blue-green wash over silver leaf. The elongation of the figure and the down-turned head indicate that it was meant to be seen from below.

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